NINA MARININA
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to the perfect spectator...
This paper presents my master project “Grey-Flowers” which is an incarnation of a poetic metaphor to a ceramic flower sculpture. The project is an installation of crafted flowers as a strong symbol of a short-lived moment which has now stopped for ages. This sculptural work is based on the notion of decadence of the 19th century and presents a new way which it can been interpreted.

Ceramics, clay and firing processes are used as a methods of unpredictability and a “happy accident”. The main aim of the project is to create a feeling of abandonment by showing decaying and dying beauty. The sculptural work investigates the different aspects of the flower and its representation trying to show different approaches to thinking and working while telling about the same idea.

KEY WORDS

Sculpture
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Introduction

Flowers are present in our lives as a symbol of many different things. Almost in every culture and geographical location we consider a flower as a beautiful creature. In particular flowers which follow the events of our lives from fancy wedding decoration to the funeral ceremonies. In my plastic work and theoretical practice I investigate the connection between the visual and emotional aspects of a ceramic floral sculpture. The basis of the project is very ephemeral and abstract and contains philosophical notions of beauty, death and decay.

How can ceramic crafted sculptures evoke emotions of abandonment?

To explore this I investigate the feelings of loneliness and melancholy found in abandoned objects and places. In this paper there are examples on both levels of the language and visual aspect to this as well as an explanation into my process of making my ceramic flowers.

My source of inspiration is the so called European Fin-de-siècle or “The end of the century” indicating the end of 19th century. “This movement was counterbalanced by more metaphorical modes of expression such as Symbolism, Decadence, and Aestheticism, which flourished in both literature and the visual arts, and tended to exalt subjective individual experience at the expense of straightforward depictions of nature and reality.”

I focusing on the nostalgia and longing for the “Golden Age”. Through my sculpture and theoretical research I am investigating the relevance of decadent movement nowadays: on the edge of 20th and 21st centuries. “Grey Flowers” is a project united under a “contemporary decadence” collocation, which I use for my artistic vocabulary so it helps my work to be widely interpreted. In the project, metaphor has an important role – from the usage in the poetry to the title of my project, as well as the grey color itself. During the studio work I attempted to develop my own project, developing methods and techniques and then repeating the same gesture over and over again.

A huge part of fin-de-siècle is both arts and poetry which influenced each other. In response to this I “quote” the epithets by my sculptures. As I am referring to this historical period I try to make parallels between past and present. I try to reveal that a flower as a character is still present nowadays and it has not lost its symbolical meaning from the previous centuries.

My artistic investigation touches upon the notions of orientalism and exoticism. How both were used in the 19th century and how this has changed today in the globalization and multicultural era when it gets harder and harder to apply the term exotic.

In this paper there are examples on both levels of the language and visual aspect as well as an explanation into my process of making my ceramic flowers. The subquestions are also investigating feeling finding abandoned objects and discovering abandoned places. This reaffirms my point of view of a sculpture as a metaphor which without a doubt is connected to the title “Grey Flowers”. Two words that contradict each other - the Grey Flower could not exist in real life. Greyscale flowers would not attract the insects which are necessary for the pollination.

1 Härmänmaa, M., Nissen, Ch., The Empire at the End of Decadence, p.1
The metaphor

All I want is summer
Stories from before
It’s like the day you tried to hide
Behind the churchyard wall
And fell asleep before I came
I found you in a chain of flowers

Today is a grey autumn day. This is the time of the year that is considered a time of natural degradation and preparation for winter, especially in European climate. The flower in its bloom can live only for a short period of time and then it starts to decay. The decaying flower is evidence of a beauty which was once there. This is a part of nature and the process which is almost uncontrollable by humans. The flower is a very fragile being. In many cultures flowers have a strong symbolic meaning especially as representation of beauty and purity. For example in the Bible Virgin Mary is symbolised by a white lily, in France stylized lily fleur-de-lis has a lot of meanings such as nobility and aristocracy.

As a person who was born in the 1990’s I feel the parallel between the end of the 19th and 20th century. It means the end of the epoch and the beginning of new era but when the changes start to happen we used to feel nostalgia, curiosity and fear about the future. In the end of 19th century humanity faced the industrialization and technical progress. “[...] The emergence of mass society that Europe witnessed during the second half of the nineteenth century was accompanied by fears of the end of civilization.” In turn in my home town Riga (Latvia) the end of 20th century was signified by the shift from socialism to capitalism due to collapse of USSR. In the 1990’s people who had already managed to build their fortunes could afford to travel to the exotic countries such as Thailand and India. It symbolized the wealth, freedom and the beginning of a new capitalistic regime.

The nostalgia of the past is very characteristic to fin-de-siècle even though we do not have this experience. It brings me to my hometown which has plenty of Soviet abandoned factories, living houses, sanatoriums. Decaying ruins and left pieces of an empire, they are witnesses of changing generations, silent story tellers. They invite us to enter and to explore them sometimes finding unexpected items inside.

My own term “contemporary decadence” describes the presence of aesthetics and philosophy of fin-de-siècle nowadays. During the summer in 2017 I visited St. Petersburg (Russia) for a research trip. The city is full of historical houses, some of them are abandoned and some of them are just neglected. St. Petersburg is the city of a greyscale: once splendid buildings now are decorated with ruined stucco and cracked layers of wall painting. One of sources of my inspiration was the historical background of St. Petersburg especially from the Russian fin-de-siècle to the Russian Revolution in 1917. Evening walks in Petersburg’s parks filled me with a tragic and sad spirit of Russian intellectuals-decadents, artists and poets.

In the 19th century poetry the flower appears as a symbol of “unknown pleasures” and “flowers” are used to rhyme “sorrows”. The most famous example of decadent symbolist poetry is Baudelaire’s poem Les Fleurs de Mal (Flowers of Evil). The French art critic and journalist Octave Mirbeau’s (1848-1917) article about decadents as nobility and aristocracy.

As an illustration of “decadence’s essence” the painting of Sir Lawrence Alma-Tadema “The Roses of Heliogabalus” depicts a legend of episode in the life of the Roman emperor Elagabalus who smothered his unsuspecting guests with rose petals falling from the ceiling. For me this painting is an illustration of a metaphor “dying in beauty.”.

Flowers of the concrete grey color could not exist in nature. This is a metaphor of unreliness like the “Blue Bird” of Materlink, which was a significant symbol of fin-de-siècle; an unreal dream never coming true. My “Grey Flowers” are unreal crafted flowers where the marble is not real. Marble, gold, velvet and other “noble” material are the languid attributes of decadent fin-de-siècle culture depicted in paintings. Through the fin-de-siècle paintings we get the idea of a flower’s symbolical importance and its relation to death and sadness. The fin-de-siècle time is a twilight culture and in twilight all colors seem darker and things do not look as usual. Flowers close their petals during the sun set and the smell grows stronger. The darkness transforms reality and attracts us as something unknown. ‘Beneath slow decadence of the sun’ (Ernest Dowson)

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STOCKHOLM
Flowers found on the streets of Stockholm, 2016

ST. PETERSBURG
Abandoned mansion in St Petersburg, Russia, 2017

RIGA
Abandoned “Radiotechnika” building, Riga, Latvia 2015
Sculpture Poetry

And the huge black lilies, flowers of shade and darkness,
Opening their mournful calyces against my mouth,
Revealed to me my infamous and chaste dishonour,
And descending alas into the horror of my being,
I savoured the strange, sweet happiness
Of adoring myself after thinking I knew myself.

The aesthetic of symbolism of fin-de-siècle, is about very ephemeral emotions like dreams and fantasies. I work in a very intuitive method, analyzing my own feelings and emotions and trying to transform them into sketches and sculptures. In this way we can compare my creative process and the imagination of the symbolist artists inspired by decadent poetry. According to Verlaine the “gentler escape” could be found in melancholy pleasures and abandoned parks. Cult of death and melancholy and nostalgia. Passion for dead beauties and the curiosity about the divine debaucheries worshipped in the dead religions, have become the exquisite sickness of the refined souls of this fin-de-siècle.

“Death is, as the culmination of the process of degeneration, in the emerged as a central motif of fin-de-siècle Decadence, revealing a peculiar fascination not only for the death of beauty, but also death in beauty, the sublimely aesthetic experience of mourir en beaute (dying in beauty).”

Abandonment and nostalgia attracted and inspired the decadents, the intellectuals and artists of the fin-de-siècle in Western Europe who were fascinated by the ideas of social decay and excess. The decaying ruins taken by uncontrolled vegetation, found objects, traces of humanity, ancient temples, all of this were the endless source of decadents inspiration. It was the imagined nostalgia: they admired the ruins of places they have never been to before. The inspiration came from shuttered summerhouses, neglected parks, marble steps overrun with weeds, and inspired the dreamers almost as much as Byzantine and the medieval times in England. These historic places were also full of ancient ruined temples, for example St. Sophia cathedral in Istanbul which was rebuilt to a mosque from an orthodox temple.

The aspiration for the unknown and undiscovered was most romanticized in the beginning of 19th centuries. Romanticism of the first part of the 19th century expresses the pain of the world and the suffering of the poet. The marks of hands and feet in the ruins of Pompei help us imagine the city as it was before the volcano eruption. We feel the sympathy and sadness, however we have not been there before.

In the 19th century only rich people could afford travelling to the Oriental countries, so the movements orientalism and japonisme were very influenced by the Oriental cultures. These “souvenirs” were the objects of pride for their owners. Japanese lithography has influenced a lot of poster artists in the Art Nouveau movement.

In the sculptural installation of Anne Wenzel “Requiem of Heroism” we feel “the nostalgic romanticization of loss and destruction.” It uses the symbolic wreath with withered flowers in it and the specific historical context of the World War II. A wreath is a strong symbol in its meanings: we bring wreaths to the funeral ceremonies and weddings. For me the wreath is a symbol of monument, an abstract memorial of our personal feelings. Thinking about heaviness and lightness of ceramic material as a symbol itself. The floral motifs are almost “melting” and falling down. The works are “preserving a significant level of

Like the lost golden empire, the representation of power, wealth and abundance which has ruined. Only the ruins are silent witnesses that which will stay there for ages.

RUIN (noun) - disintegration, decay, despair, falling to pieces, destruction, damage, collapse, failure, falling to pieces.

RUIN (verb) - destroy, devastate, damage, spoil, reduce to nothing.

TO ABANDON – renounce, disclaim, discard, drop, do away, give up, leave; with informal: junk.

ABANDONMENT – desertion, dropping, neglect, rejection, stranding, jilting, betrayal.

Do we consider romanticization as a gesture of a retrograde perception of reality? A concept of “modernity” is possible only with a linear conception of time.

Designers and artists bring the notion of “beautiful ugliness” to the contemporary context, for example extravagant fashion, objects of use, which are designed to be considered as “ugly”. Of course, the matter of taste plays its role, however this subject stays controversial. The problematic of my sculptural artistic work could be in the importance of historical background and its bringing to a contemporary context. The flower is a symbol present almost in every cultural aspect and time: from the ancient civilizations to nowadays. Firstly, the ritual meaning: the pagan feasts decorated by flower wreaths. In the 1960’s the flower was a Hippie Culture symbol which meant happiness and inner freedom, so called “flower power”. The tradition to flower pattern textiles and clothes also followed humanity through history. Concrete grey flowers are usually a part of an urban landscape of European cities. The architecture of 18th and 19th centuries is full of the stylized floral motifs from the bas-reliefs to columns of Corinthian order. Even a little child could easily draw a flower as some connected petals.

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Jean Lorrau “La Fante Bleue”(1883) from Jullian, Ph., Dreamers of Decadence, Phaidon, London, 1971, p.3
Härmäinen, M., Nissen, Ch., The Empire at the End of Decadence, p.3
Burgers, H. Johannes, The Spectral Salome: Salomania and Fin-de-Siecle Sexology and Racial Theory

1 Jean Lorrau “La Fante Bleue”(1883) from Jullian, Ph., Dreamers of Decadence, Phaidon, London, 1971, p.3
2 Härmäinen, M., Nissen, Ch., The Empire at the End of Decadence, p.3
3 Burgers, H. Johannes, The Spectral Salome: Salomania and Fin-de-Siecle Sexology and Racial Theory

5 Mox K., Decadence, Melancholia, and the Making of Modernism in the Salome Fairy Tales of Strindberg, Wilde, and Ibsen
6 Daria de Beauvais, “Petrifing . . .”, monograph “Prospect of Perception”
I would like to apply this quote to my sculptural installation: from the masses to a small detail, as well as to pointing to the point of view of the future spectator. It is like in an abandoned building; nobody lives there, but the building will never be completely empty.

The direct influence for my work are the Thai flower garlands made from real flowers and buds which are also used in Eastern culture to show respect, to present them for weddings or funeral ceremonies. The meaning and the size of a garland tells its story. The white garlands without any color symbolize sorrow and are normally used for funerals and rituals. Completely white Thai flower garlands are usually used for funerals and the colorful ones for weddings and celebrations.

*No color choice?* The paradox is that physically grey is considered as the absence of color, although black and white are also colors from my point of view as a painter. To me grey is the richest color – it could be mixed by any other colors. White and grey stripes mixture as a reference to black and white image qualities - before the invention of color film. This type of documenting the reality is an evidence of the past, depicted picture staying in our memory as a frozen moment. In the times of black and white photography photos were also made for special occasions in many families. That is why the common association of black and white or sepia photography is nostalgia and connection between the past and the present. I see the pattern of my flowers as a spatula spread oil paint from Gerhard Richter painting series from black and white photography. Sometimes even on the limit of abstraction and figuration. “...if grey turns into a different color each time.” - says Richter.

Black and white immediately bring us to the retro stylization and esthetics. Today in the digital technology era people almost don’t use black and white quality recording techniques as photography and video. I consider that “no color” choice refers to the idea of representation of the past. “...photo albums and photography itself – all of it was black and white, which is difficult to imagine these days.”

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7 Selen Ansen, “Since we must fall”, Not All That Falls Has Wings, Catalogue Arter Istanbul
8 G. Richter's Interview with Rolf Gunther Dienst, 1970
9 G. Richter’s Interview with Babette Richter, 2002
The unpredictable and mysterious process

Clay flowers, lots of clay flowers.
Mixing the porcelain and black clay to make “marble” clay. The process of the clay mixing is like two different geological types of rocks which have been layering for ages. The clay looks like marble because porcelain and the black clay have also been layered in the working process. The clay pieces are rolled with a press, as if all the stripes of different clays are spread with a spatula. It is no more black or white clay, it is grey clay.

The clay is very soft and flexible, so the flowers done with this clay are very fragile and they have the marks of my fingers and traces of the wrapping plastic used on the thin petals. During the drying process the flowers seem so fragile and defenceless. None of the flowers are similar to another one, despite them being made in the same process. Each flower has its own character.

Flowers in the kiln
before reduction firing

The kiln has a crucial role in the making process. The flowers are “abandoned” in the kiln for some time. I do not have any control over the flowers when are in the kiln. Of course the kiln has a controller and I do control myself the gas pressure. Anything can, however, go wrong for no reason whatsoever, from the element burnout to the gas shortage in the balloon. Anything can happen to them: they can break or change shape. During the second reduction firing flowers become very rigid and strong, so when piled they can support other flowers on the top. The very thin layers of porcelain became unbelievably solid with sharp edges, so it can deeply scratch your skin. Because of the high temperature and gas pressure the flowers are getting smaller and they “open” their petals. Ivory porcelain becomes more bluish and black clay gets silvery grey effect. The kiln and I created the cold color greyscale, but I will never participate in the firing process itself. My lilies are not glazed, so the clay rests almost without any “protection”, like a naked skin. Any ceramic artist must respond on what happens in the kiln – it dictates how the future work will continue. The same with glazes, clays, cracks, explosions and other “specific effects”.

What happens in the moment of firing is only a lucky chance which can sometimes lead to a happy accident. The defect can also be an effect and none of the broken flowers have been thrown away. If the flowers break in the kiln or during the drying process, I still use them in my installation. They are still beautiful whether they are broken or dead. It is the curiosity of the process “mistakes”, which leads to the acceptance of the ceramic imperfections. They come from the process we cannot see – the firing in the kiln.
This process is similar to the botanical natural process: from the little buds to the decaying and dying. The flower sculpture is transforming, cracking, changing its color and drying as a natural flower.

The second part of the sculptural composition “Grey Flowers” are porcelain wreaths which are ceramic made Thai flower garlands. I created my own version of the Thai garlands, which are also made from the fragile white porcelain. The cracking during firing process disturbs the white harmony and the accuracy. My aim is to show the beauty in the imperfection and destruction. It takes so much time to prepare both - the real flower wreath and the ceramic one, however the real ones are used for a short period decoration and then they will be thrown away. My Thai garlands are made by copying all tiny details to pay attention on them by using the skill in ceramic crafted object. This makes the contrast to fast-made “marble flowers”.

There were no glazes added to the Thai flower composition I am making, only the natural clay color which is not hidden, like a bare skin. It makes an effect or an illusion of black and white filter. Although flowers are quite nominal, the petals are folded very naturally. I did not need to mix or “invent” the colors, the technical process did it for me. The absence of color in the garlands is very symbolic, as white is the funeral color in Thai tradition.
The flowers are made through very repetitive work. All the petals seem to be the same, but even if I try to make them the same I would never succeed. Handmade objects could not be perfectly identical. Each flower has five petals made from the same clay mixture. The flowers create a sculpture, an installation.

The masses of ceramic flowers are around 1000, which means around 5000 petals.

When the clay is fired it breaks with the sound. The sound becomes more sonant and sharp as a bell ringing in comparison with unfired clay which breaks with almost a voiceless sound.

To destroy something, that should have been made before. The ruins are abandoned objects, crafted or designed by a human.

From far away they look like a mass of folded and wrapped petals, we can hear the fragility, feel the silence and the frozen moment of time. The ruins should stay silent.

From the close-up we see all the small details and the individuality of every flower. The flowers are my personal metaphor of melancholy, abandonment, loneliness: texture of a wall with a peeled off paint, like a crack in a fungus wall and like dry weeds in a forgotten garden.

Crafted ruins. All abandoned buildings are ruins but not all ruins are buildings. The ruins can be anything we do not use anymore or we do not need any more.

The ruins, signs of the previous life, they have a different values: they can be romanticized and beautified. People on the streets are used to observe thrown away low-value, low quality, cheap manufactured objects thrown away, which is also relevant to a material culture and hierarchy. We cannot ruin what is already decayed. Plastic objects as disposable knives or toys, glass bottles, cardboard boxes they do not surprise common megapolis habitant. In post-industrial society we are used to this, we see it every day. Like the plastic flower replicas in the graveyard trash bin.

The machine-made shiny, glossy, bright object without any flaws, this is our post-industrial reality. In industry if a product has a defect it will be immediately thrown away. There is no chance for a mistake. The unglazed ceramic flowers are “unprotected” from the external influence, because the glaze is also almost a protective varnish for fired clay. At the same time after being fired nothing can happen with ceramic pieces except breakage. Ceramics is a very long lasting material, it can stay for ages, pre-historical Ancient Greek amphoras can still be used as an example. Ceramics as a material can speak for itself about human mortality, it can stay much longer than a human being.

My sculptured flowers have marble color, which is marble imitation using other material, much more fragile and thin. A quantity around 1000 is little for a machine which produces thousands of objects per minute, but for a hand made crafted object is a huge amount which has taken a lot of time. “[...]metaphor, both for the crisis surrounding the role of the intellectual on the eve of the triumph of industrial and capitalist civilization, and of the impotence of the individual in the emerging mass society.”

White roses, white roses, Defenceless thorns. What did snow and frosts do to them. What did the ice of blue shop-windows do to them? People will decorate their holiday party with you Just for a few days And they leave you to die In the cold white window.”

1 Härmämaa, Marja, “The Seduction of Thanatos: Gabriele D’Annunzio and the Decadent Death”
I extend my research with a context based question emerging from the previous chapter: Do the randomly found objects surprise us?

This is about the things out of place - the objects we found had a function or a special purpose. A flower – an organic object which is decaying very fast, normally used for decoration. Marble – a solid mineral, which is a synonym to luxury, power and noblesse. Porcelain – soft and easy drying material, fragile and “capricious” when fired, associated with decorative refinement and aristocratic lifestyle of the past centuries. This is our experience about the different material qualities which has been changing through the ages and is still changing.

“Under the main theme ‘decay’, many motifs that describe its symptoms and manifestations are subordinated, such as biological degeneration, enmity toward nature, worship of beauty, scorn for contemporary values, exhaustion, sexual perversity, sensuality, and self-indulgence.”

"Everywhere on the walls of museums, how many windows open to artificial worlds which seem to be carved in marble and gold...”

The private moment – our first meeting with the tranquility of the sculpted lonely flowers. They are hidden somewhere and the light is far from bright neon. The flowers transformed themselves due to the long process, no flower is defected. The change in the material make us think we see something precious. We are afraid to touch the alien flowers, we are afraid to break them and to disturb the harmony. There is no mass anymore, there are only individual botanical creatures.

The philosophical question still is actual for us when we look at the abandoned things. Do we feel the fear, sadness or excitement? Humans’ fear of being lonely, fear and irreversibility, of death, is embodied in lasting dying flowers.

The example of outdoor ceramic flower installation related to the memorial of the First World War is the composition by Paul Cummins “Blood Swept Lands and Seas of Red” (5 August - 11 November 2014). The masses of red poppies flowing from the window of the Tower of London symbolizing the national memory of victims of the war. From the distance red flowers seems to look like a mass which is swarming out of the window taking its “natural” placement - the grass.

The flower composition was installed in two different, and opposing, places, from the grey floor of white cube room to an abandoned kitchen. The flowers in the white room were installed on the floor and grouped by the saturation of grey color. Installation occupied one corner of the room and it felt like these creatures are growing and expanding. In turn the abandoned kitchen is almost taken over by the ceramic flowers as by wild weeds or mildew. The grey color fits the color of the grey mildew. The installation is quite unexpected by the spectator discovering the exhibition, but from the outside we can notice it through the window. The flowers are taking over the abandoned place. The flowers are disconnected from the its natural context - they are not on a meadow nor in a bouquet.

Two parts of my work: marble flowers and Thai garlands are making the sculpture composition GREY FLOWERS. It is important to unite these two very different visual approaches together to create the nostalgia, melancholic feeling of an object which is probably out of a place - a beautiful flowers but abandoned and forgotten by human. Even though the two parts of the composition are different they tell the same story. Detailed Thai wreaths are accomplishing the triangle composition of gradient marble flowers which are going to be placed but its saturation.

1 Antonopoulou A., Late Antiquity as an Expression of Decadence in the Poetry of Constantine P. Cavafy and Stefan George
2 Quote by Gustave Moreau from Jullian, Ph., Dreamers of Decadence, Phaidon, London, 1971
Conclusion

The subject of the “fallen flower”, the mysterious “twilight culture” and the abandonment have all attracted me from my childhood. This project is an ode dedicated to my artistic passion.

My personal challenge was to evoke feelings of abandonment through sculpted ceramic flowers. The flower itself, as mentioned before, is a very strong symbol and a dying flower refers to the decadence epoch. That is why for eliciting abandonment feeling flower is a perfect object for me, especially ceramic flower which is fragile, but at the same time very rigid. During this project I have tried working with different representations of the flower - from brutal black flowers to fragile porcelain roses. I tried to make the research through my work and answer the research question from the different angles of the flower as a symbol.

The outcome of this project is a sculptural installation which can be presented in different locations - from the white cube space to the dark basement or abandoned building. It is essential to create the abandonment atmosphere in any location of the sculptures. The work presentation for the examination is planned to be shown in white corridor with the natural light coming from the ceiling. For the Spring Exhibition I would like to exhibit in a dark basement or rusted staircase.

A flower as a symbol of beauty which lasts for a short period of time, in the contemporary society flowers are used for a short time decoration and are then just thrown away. They are just consumed and used while beautiful. The beautiful metaphor of broken flower can be widely interpreted, however the meaning of it is understandable to everyone.

Going back to the key questions of the project: I have fully reflected on how ceramic flowers can elicit emotions of abandonment. During my work on this project I have developed different methods: in ceramic as a technique and theoretical approach, finding historical parallels and making its analysis. It made me consider that through the grey color, ceramic cracks, fragility and broken petals we feel that beautiful flowers seem abandoned and useless.
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Since we must fall
Selen Anvan
Not All That Falls Has Wings, Catalogue Arter Istanbul (http://www.annewenzel.nl/sculpture/en/texts.php)

Resist, Flee or Participate?
Monumental memorial by Anne Wenzel in Boijmans Van Beuningen 

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Härmänmaa, Marja, Nissen, Christopher, The Empire at the End of Decadence
Mox, Kylie, Decadence, Melancolia, and the Making of Modernism in the Salome Fairy Tales of Strindberg, Wilde, and Ibsen
Antonopoulou, Anastasia, Late Antiquity as an Expression of Decadence in the Poetry of Constantine P. Cavafy and Stefan George
Burgers, H. Johannes, The Spectral Salome: Slomania and Fin-de-Siecle Sexology and Racial Theory


Image List

Image1, Vishnevsky, V., digital photography, Riga, Latvia, personal archive.


Image5, Marina, N., 2015, analog 35mm photography, Riga, Latvia, personal archive.

Image6, Marina, N., 2017, analog 35mm photography, St Petersburg, Russia, personal archive.

Image7, Marina, N., 2017, digital photography, St Petersburg, Russia, personal archive.

Image8, The artist Elin Danielson-Gambogi resting on the bed in her Oriental style room, 1880s, photographer unknown, from the book Japans Mania in the Nordic Countries 1875-1918, Mercatorfonds, 2016, p. 181

Image9, Marina (Salalaiko), N., 2001, painting “Tiger Lilies”, oil on cardboard, 35x35, personal archive


Image14, Marinka, N., 2018, digital photography, personal archive.

Image15, Marinka, N., 2018, digital photography, personal archive.

Image16, Marinka, N., 2018, digital photography, personal archive.

Image17, Marinka, N., 2018, digital photography, personal archive.


Bibliography


